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IDENTIFIERS Piaget (Jean)

ABSTRACT

A developmental chart of dance and art is presented according to Piaget's three stages of mental development: intuitive thought, concrete operations, and formal operations. Development is charted for dance/movement and art beginning with a sensorimotor unit (1 to 3 years), through self awareness (3 to 5 years), motor skills (5 to 7 years), form (7 to 8 years), improvisation (10 to 12 years), communication (12 to 15 years), and social-emotional (15 to 21 years) development. The remainder of the document is composed of suggested creative experiences in both art and dance/movement for specific age levels. The chart and activitiy suggestions are said to be designed to show logical progression in the arts, the use of the arts to reinforce other learning, and opportunities for discovering and developing irdividual creativity. (CL)

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ART/DANCE DEVELOPMENTAL CHART

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Note: Dance/Art are non-verbal forms of communication which reinforce all other learning while being developmental in themselves. They afford individuals the opportunity to discover and develop their own creativity while learning life skills.

This chart clearly describes developmental stages in Dance/Art. Successful implementation depends on the teacher's willingness to evaluate the individual according to his/her ability, not according to age.

It must be the teacher's goal to broaden and expand the expressive repertoire of the student, working from what he/she sees, rather than imposing arbitrary preferences.

*Consultant services are available for those wishing adaptations for specific handicaps.

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Leslie Hand

The developmental Creative Arts program at the Cantalician Center is based upon the work of Jean Piaget.

Piaget believes that "intellectual development occurs by means of two inborn attributes he calls Organization and Adaptation.

Organization is the building of simpler processes, seeing, touching, naming, etc, into higher order mental structures. An individual thus composes his own systems for considering the world.

Adaptation is the continuing change that occurs in an individual as a result of his interaction with the environment. It occurs as he assimilates experiences--fits them into his existing mental structures--and accomodates (modifies) mental structures to permit the inclusion of experiences that do not fit into existing structures." *

The accompanying Art/Dance developmental chart is organized in accordance with Piaget's three stages of mental development:

Intuitive Thought:	Reasoning is based on intuition-hunches-rather than logic.
Concrete Operations:	The ability to think through problems mentally, but in concrete terms rather than abstractions
Formal Operations:	Ability has developed to think abstractly and theoretically. Now approaching level of adult thought.

By utilizing the Art/Dance developmental chart, you will be able to see:

1) Logical progression in the arts

2) How the arts (when used appropriately) reinforce all other learning

3) How the arts provide opportunities for discovering and developing individual creativity

4) How you can successfully use the Creative Arts as an alternate method of teaching

5) How you can simultaneously accomplish dual objectives by combining the Art/Dance objectives from the chart with an educational objective of your own and implement them into your existing curriculum

He who hears, forgets
He who sees, remembers
He who does, knows.

* Reference: Teacher's Petit Piaget, Fearon Publishers, Belmont, CA

CRYSTAL L. KINDA
DANCE/MOVEMENT SPECIALIST

Everything a person feels or thinks is expressed somehow through his body. His shape, movements and rhythms all become a form of non-verbal communication. Awareness of a person's movements will help one to understand the feelings and anticipate the needs of others. As a person's body movements become developed and organized, other learning also increases. The "kinesthetic channel" of learning (the body) reinforces all other learning while developing individual creativity.

Now let's take a look at Movement in terms you can understand and apply.

Movement is observed and recorded in terms of "Effort/Shape".

Effort/Shape is a system developed by Rudolph Laban which provides a method of analyzing and recording the observable process of movement.

Effort defined: the amount of energy used in moving, in terms of four motion factors...weight, space, time and flow

Shape defined: the body's ability to use space and adapt to changing environments

There are four "effort" qualities:

1) Weight....light movement (moving like a helium balloon)
strong movement (stamping out a fire)

2) Space.....purposeful or direct moves
(protect self from falling object)
indirect, wandering movement
(floating like soap bubble)

3) Time.....fast movement (walking on hot coals)
slow movement (stretching like a kitten)

4) Flow.....free movement (giving away something nice)
bound movement (sneaking in late)

There are three "shape" qualities:

1) Width.....wide and narrow
(movements forwards and backwards)

2) Height....high and low
(movements up and down)

3) Depth.....deep and shallow
(movements in and out)

LESLIE HAND
ART SPECIALIST

Art is...
filled with the riches of texture
a wealth of color
the excitement of shapes and forms

To find out what a rabbit is, a child must actually touch him, feel his fur, watch his nose twitch, feed him, and learn his habits. It is this interaction between the symbols, the self and the environment that provides the material for abstract intellectual processes.*

Art can be used by the child as a vehicle for understanding his environment (preparation for learning), a means of expression (creativity), communication (non-verbal), and emotional release (therapeutic).

The child is a changing, moving person who follows a developmental pattern of growth. The stages of development follow a logical sequence and are reflected in the visual imagery of drawings and pictures. Although the child can be encouraged to expand or enlarge his imagery, the way in which it is drawn (or the concept that the child is trying to portray) will not change. The teacher can identify the stage of development and work within that frame of reference, providing appropriate learning experiences that allow for increasing awareness, sensitivity and creative thinking.

* Reference:

Creative and Mental Growth
Lowenfeld/Brittain
Macmillan Publishing Co.

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UNIT: SENSORI-MOTOR

AGE: 1 - 3 years

PIAGET: PRE-OPERATIONAL

DANCE/MOVEMENT

A. Effort
1. Tension Flow
   a) Develop basic reflective movements (ie suck/grasp)
   b) Develop ability to...
      ...initiate
      ...continue
      ...stop
2. Spatial (Pre-Effort)
   a) Channeling movement
   b) Increase flexibility
3. Weight (Pre-Effort)
   a) Gentle movement
   b) Strength in movement
4. Time (Pre-Effort)
   a) Slow movement
   b) Rapid movement

B. Shape
(ability to move body/body parts)
1. Horizontal
   a) Sideways
   b) Across body
2. Vertical
   a) Up
   b) Down
3. Sagittal
   a) Forward
   b) Backward

C. Kinesthetic Recognition
1. Verbal/motor reaction to stimulation

D. Thought Level
(Primary Process)
1. Maintenance of knowledge on unconscious level, guided by pleasure principle

E. Group Level
1. One to one

F. Cognition: Enactive
1. Reproduces movements learned through physical prompting

ART

1 - 2 years (Kinesthetic)

A. Scribble
(uncontrolled, random marks)

1. Kinesthetic experience
2. Line variations
3. Swing scribble
4. Visual control

B. Spatial Concepts: Disordered

1. Size of motions on paper is relative to size of child
2. Difficulty staying on paper

C. Color Use
1. unconscious

- - - - - - - - - - - - - - - - - - -

3 years

A. Scribble
(controlled)

1. Visual control
2. Vigorous motion
3. Adult grip

B. Spatial Concepts

1. Fills space

C. Color Use

1. Experimentation

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UNIT: SELF AWARENESS

AGE: 3 - 5 years

PIAGET: INTUITIVE

DANCE/MOVEMENT

A. Effort: Spatial

1. Ability to move...
   ...directly (focused)
   ...indirectly (wandering)

B. Shape: Horizontal

1. Moving in narrow or wide space, using spreading or enclosing movements

C. Body Image

1. Accepting body as a positive object
2. Identifying body parts on self

D. Gesture: Body Parts

1. Ability to isolate movement

E. Kinesthetic Discrimination

1. Ability to move with purpose

F. Cognition: Imitative

1. Ability to imitate simple movements

ART

Pre-Schematic (Sensory)

A. Scribble
(random, controlled)

1. Circular scribble
2. Beginning closure
3. Naming

B. Spatial Concepts

1. Egocentric
2. Fills paper

C. Color Usage
(Color perception)

1. Uses different colors for different meanings

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UNIT: MOTOR SKILLS

AGE: 5 - 7 years

PIAGET: INTUITIVE

DANCE/MOVEMENT

A. Effort (Ability to move)

1. Weight...
   ...with strength
   ...with lightness
2. Time...
   ...quickly
   ...slowly

B. Shape: Vertical

1. Moving in high and low space with up and down movements

C. Body Image

1. Separating "self" from "others"
   i.e. people, things

D. Posture: Whole Body

1. Coordinated movement
2. Balance
   a) Static (when not moving)
   b) Dynamic (when moving)

E. Kinesthetic Retention/Recall

1. Ability to remember and reproduce a movement after a reasonable period of time

F. Group Level: Parallel

1. Attends to own needs in presence of others

ART

Pre-Schematic (Perceptual)

A. Scribble (controlled)

1. Enclosed forms (circle)
2. Naming scribble
3. Changing forms in search for definite concept

B. Human Figure

1. Head/feet variations

C. Spatial Concepts

1. Beginning figure, ground relationships
2. Size variation

D. Color Usage

1. Emotional

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UNIT: FORM

AGE: 7 - 8 years

PIAGET: CONCRETE OPERATIONS

DANCE/MOVEMENT

A. Effort
(moving in a two-effort combination)

1. Weight and Flow

a) Strong.....bound
b) Strong.....free
c) Light.....bound
d) Light.....free

B. Shape
(simultaneous movement in any two spaces)

1. Space.....Movement

a) narrow and low — enclosed and down (descending)

C. Body Image

1. Recognition of body parts and their relationship to one another

D. Merging of Gesture System

1. Sequencing movements of body parts

E. Cognition: Enactive

1. Capacity to remember and reproduce a movement pattern by association or auditory cue

ART

Schematic (Symbolic)

A. Scribble becomes form--SCHEMA
(expression of the thing itself)

1. Deviations from schema to represent experiences through use of:

a) Exaggeration
b) Distortion
c) Omission
d) Change

B. Human Figure

1. Definite concept, dependent on knowledge/experience

C. Spatial Concepts

1. Base line, sky line
2. Deviations from concepts to represent experiences:

a) Fold-over view
b) Mixed planes/elevation
c) X-ray pictures
d) Space/time representations

D. Color Usage

1. Begin to relate color to objects
2. Develop color schema

a) Deviation from color schema shows emotional experience

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CREATIVE EXPERIENCES---AGES 8 - 10

ART	ADAPTATION	OBJECTIVE
1) MONOPRINT a) Draw w/ chalk on white paper b) Paint separate sheet w/ white tempera c) Put together, rub, peel off *Extend to group: mural		
DANCE/MOVEMENT		
1) LINE DANCE a) Form 2 parallel lines facing each other b) Designate beginning/end points c) Individual or partner movement performed "between" lines d) Movement may be spontaneous or structured -i.e. low, high, fast, slow backward		
2) NAME GAME a) Everyone performs movement to their own name b) Group imitates c) Break into small groups & combine name movements		
3) DOUBLE CIRCLE a) Form 2 circles & move, keeping even spaces between each person b) Change from one circle to other, adjusting spaces as people leave & enter		
4) PERSONAL/GENERAL SPACE a) Identify -Personal--belongs to individual -General--shared space		

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UNIT: IMPROVISATION

AGE: 10 - 12 years

PIAGET: FORMAL OPERATIONS

DANCE/MOVEMENT

A. Effort

1. Any two effort combinations

   i.e. Space and Time
   (Direct.....sudden)

   Weight and Time
   (Light.....sustained)

   Weight and Space
   (Strength...direct)

B. Shape

1. Any two shaping combinations

   i.e. Space.....Movement

Narrow and High	Enclosed & Up (Ascending)

C. Body Image

1. Acknowledgement of own sexuality

D. Group Level: Cooperative

1. Ability to interact in long-term tasks with others

E. Cognition: Abstract

1. Ability to remember and reproduce movement through use of concepts and feelings

ART

Dawning of realism, cont.

A. Human Figure

1. More detailed
2. Attention to action
3. Emphasis on sexual differences

B. Spatial Concepts

1. Disappearance of base line
2. Primitive perspective
3. Primitive proportion
4. Primitive depth

C. Color Usage

1. Observance of color differences
2. Emotional
3. Natural gradations

D. Design

1. Cartooning
2. Decoration

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UNIT: COMMUNICATION

AGE: 12 - 15 years

PIAGET: FORMAL OPERATIONS

DANCE/MOVEMENT

A. Effort: Full

1. Any three-effort combination

i.e. Space....Weight....Time
direct...strong....sudden

B. Shape

1. Any three shaping combinations

i.e. Space.....Movement
High & Long & Narrow — Up (ascending) & Forwards/Backwards & Enclosed

C. Thought Level: Tertiary

1. Conscious awareness and discrimination between information surfacing from both conscious and unconscious levels.
2. Ability to distinguish and express thoughts and feelings

ART

Pseudo-Naturalistic
(reasoning)

A. Human Figure

1. Visual observation of body actions
2. Attention to proportion
3. Attention to joints
4. Attention to detail
5. Attention to sexual differences

B. Spatial Concepts

1. Urge for 3D expression
2. Development of perspective elements

   a) Reduction

C. Color Usage

1. Atmospheric
2. Changes in color to represent:

   a) Nature
   b) Distance
   c) Mood

D. Design

1. First conscious approach to stylizing
2. Cartooning
3. Lettering

12 years...end of artistic development

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UNIT: SOCIAL/EMOTIONAL

AGE: 15 - 21 years

PIAGET: FORMAL OPERATIONS

DANCE/MOVEMENT

A. Effort: Full

1. Any three-effort combination

i.e. Weight.....Time.....Flow
light....sustained...free

B. Shape

1. Any three shaping combinations

i.e. Space.....Movement

Wide & Low & Long — Spreading/ Stretching & Down (Descending) & Forwards/ Backwards

C. Play/Work Level

1. Ability to make use of dance/movement as an expressive, creative use of leisure time

ART

Personal Enrichment
(Conscious awareness of art)

A. Human Figure

1. Attention to:

a) Proportion
b) Detail
c) Realism
d) Abstraction

2. Reference to model

B. Spatial Concepts

1. Perspective
2. Composition

C. Color Usage

1. Natural/emotional
2. Atmospheric/abstract

D. Design

1. Incorporated with spatial concepts, color usage
2. Emphasis on design elements
3. Copying art forms/styles
4. Functional

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CREATIVE EXPERIENCES---AGES 1 - 3

ART / ADAPTATION	OBJECTIVE
1) BEAN SCOOPING a) Feel beans b) Spoon beans from one bowl to another	
2) SCRIBBLE ACTIVITY a) Provide materials -tape large paper to table -provide large marker	
3) HAND PRINTING a) Place flat hand in finger-paint b) Place on paper c) Repeat	
DANCE/MOVEMENT	
1) STRETCH TUBING a) Encase child in tubing from neck to ankles b) Stimulate/encourage variety of movement--crawl,roll	
2) SPACE SWING a) Place child in center of heavy piece of material b) Lift material...suspend child in air and swing	
3) WEIGHT PULL a) Pull child on heavy mat'l	
4) STOP/START W/ JINGLE CLOTH a) Place circular cloth on floor b) Each child holds on to edge c) Stop/start movement of cloth on verbal cue	

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CREATIVE EXPERIENCES---AGES 3 - 5

ART	ADAPTATION	OBJECTIVE
1) STYROFOAM PRINTING a) Draw w/ blunt tool on tray b) Roll/sponge medium coat of paint (ink) onto tray c) Turn upside down onto newsprint (to proof) d) Re-ink (if necessary) & re-print on white paper 2) TEXTURE RUBBINGS a) Place newsprint paper over texture/object b) Rub with flat crayon		
DANCE/MOVEMENT		
1) CIRCLE IMITATION a) Form circle b) One enters center & performs ANY movement c) Group imitates 2) FREEZE-Moving/stopping on cue a) Without music, lights only -move when lights on -sit down when lights off b) Lights only -move when lights on -stop (but remain standing) when lights go off c) Music -non-directed spontaneous movement when music on -FREEZE when music stops 3) COLOR VISION--Gel masks a) Imitation of non-human movement using color as stimulant -i.e. red mask...red bouncing ball		

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CREATIVE EXPERIENCES---AGES 5 - 7

ART	ADAPTATION	OBJECTIVE
1) TRACERY IMAGE a) Smear dark color fingerpaint over color board w/ flat hand b) Trace imagery with one finger c) Erase w/ flat hand & repeat		
DANCE/MOVEMENT		
1) PLASTIC PIECES-Big/small mvmt a) Crunch plastic in hand b) Watch it grow c) Imitate movement w/ body d) Variation... -Circle, throw in one piece at time to fill space -Floor, start with one piece, have students "leap" over. Gradually make pile bigger by adding more pieces.		
2) BODY BUMP a) Select partner b) Bump body parts on cue		
3) BALANCE BOUNCE a) Place object on floor in small circle -i.e. letters A,B, etc b) Have students step on them on cue		
ADDITIONAL NOTES:		

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CREATIVE EXPERIENCES---AGES 7 - 8

ART	ADAPTATION	OBJECTIVE
1) TEMPLATE PRINT a) Cut shape into paper w/ scissors or hole punch b) Place on white paper, secure with tape c) Rub over with sponge-paint d) Lift off, repeat *Extend with pre-cut shapes, many on one sheet, variety on one sheet		
2) BODY COMPLETION a) Cut out face from magazine b) Paste onto paper c) Complete body w/ crayons		
DANCE/MOVEMENT		
1) MATCH DANCE a) Select partner b) Match factors on cue -i.e. colors, pictures, numbers		
2) PASS THE SOUND a) Form circle b) Place hand in front of body with palm out c) One at a time, "slap" each hand & return to own place in circle d) Place hand anywhere (palm out) and repeat		
3) ACTIONS a) Hold up word card, or say word, & have student perform correct movements -i.e. jump, run,		

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CREATIVE EXPERIENCES---AGES 8 - 10

ART	ADAPTATION	OBJECTIVE
1) MONOPRINT a) Draw w/ chalk on white paper b) Paint separate sheet w/ white tempera c) Put together, rub, peel off *Extend to group: mural		
DANCE/MOVEMENT		
1) LINE DANCE a) Form 2 parallel lines facing each other b) Designate beginning/end points c) Individual or partner movement performed "between" lines d) Movement may be spontaneous or structured -i.e. low, high, fast, slow backward		
2) NAME GAME a) Everyone performs movement to their own name b) Group imitates c) Break into small groups & combine name movements		
3) DOUBLE CIRCLE a) Form 2 circles & move, keeping even spaces between each person b) Change from one circle to other, adjusting spaces as people leave & enter		
4) PERSONAL/GENERAL SPACE a) Identify -Personal--belongs to individual -General--shared space 		

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CREATIVE EXPERIENCES---AGES 10 - 12

ART	ADAPTATION	OBJECTIVE
1) **BACKGROUND COMPLETION** a) Cut out figure from magazine b) Paste figure on white paper (leaving surrounding space) c) Complete background with crayons		
DANCE/MOVEMENT		
1) **MOVEMENT IN CANON** a) Leader performs movement b) Group imitates, but always one movement behind leader -Leader does movement #1.. when leader does movement #2, group performs #1, etc		
2) **STREAMERS**-Crepe paper streamers on dowel a) Explore by self b) Form small groups & have them select one movement for entire group c) Have each group demonstrate own movement d) "Direct" all groups, as an orchestra, to form one group effort		

ADDITIONAL NOTES:

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CREATIVE EXPERIENCES---AGES 12 - 15

ART	ADAPTATION	OBJECTIVE
1) GROUP CARTOON a) One begins w/ head shape b) Another adds features c) Continue to complete body *Extend to include background, other figures, etc *Use blackboard		
DANCE/MOVEMENT		
1) STRETCH ROPES a) Explore by self b) Change/freeze on cue c) Partners share one rope -explore together -change/freeze on cue d) Group (using several ropes) -Leader holds 2-3 ropes in hand -Upon visual/verbal cue, each student take hold of one of ropes -Continue until everyone is holding on somehow -Explore together -Change/freeze on cue		
ADDITIONAL NOTES:		

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CREATIVE EXPERIENCES---AGES 15 - 21

ART	ADAPTATION	OBJECTIVE
1) MARBALIZING a) Drop small amount of thinned oil paint into pan of water b) Move water surface w/ brush c) Place paper on top & lift off vertically d) Set to dry *Extend to use fabric, T-shirts (smell will disappear when washed)		
DANCE/MOVEMENT		
1) SOCIAL DANCES----Simplistic adaptation of traditional social dances. One may gear up from here to desired level of complexity. a) Polka -Select partners -Heel, heel, heel, together 4x, alternate feet -Slide -Circle -Repeat all b) Bus Stop -Form line -Step together 4x -Heel step 2x, r & l -1/4 turn -Repeat c) Circle Dance (Hora) -Form circle, hold hands -Kick foot into center (alternating feet) -Circle to left -Move into center, shout "Hi" -Back out to re-form circle -Repeat all d) Slow Dance -Select partners -Walk forward 4 steps, R L R L -Sway R-L 4 times -Repeat all (These are boys' directions, girls reverse all)		

Cantalician Center, Buffalo, NY
Art Materials/Supplies

Leslie Hand
Art Specialist

AGES	1-3	3-5	5-10	10-15	15-21	21-
BASIC MATERIALS						
Large unwrapped crayons	X					
Small unwrapped crayons		X	X	X		
White paper (12x18, 18x24)	X	X	X	X	X	X
Construction paper assorted colors, sizes		X	X	X	X	X
Tempera paint	X	X	X			
Large nylon paintbrush		X	X			
Sm. natural hair paintbrush			X	X	X	X
Large magic markers	X	X	X	X	X	X
Pencils, large, soft	X	X	X			
Scissors, round-ended		X	X			
Collage materials	X	X	X	X	X	X
Water-base clay	X	X	X	X		
Paste		X	X			
Masking Tape			X X	X	X	X
SUPPLEMENTAL						
Fingerpaint paper (12x18) (18x24)	X	X				
Fingerpaint	X	X				
Poster paint			X	X	X	
Water soluble paint				X	X	X
Colored chalk			X	X	X	X
Fiber tip pens				X	X	X
Scissors, pointed ends			X	X	X	X
Magazines			X	X	X	X
Modeling clay			X	X	X	X
Wood/tools			X	X	X	X
Wire				X	X	X
Glue		X	X	X	X	X
Stapler			X	X	X	X
ADDITIONAL						
Different kinds of paper				X	X	X
Oil paint					X	X
Ink				X	X	X
Charcoal					X	X
Oil pastels				X	X	X
Pencils-asst'd hardness/color			X	X	X	X
Pottery clay			X	X	X	X
Plaster/Carving Tools, Papier mache			X	X	X	X
Stone/Tools, Metal					X	X
Pottery Wheel				X	X	X
Visual Arts Equipment					X	X
Textiles and Equipment				X	X	X

Cantalician Center, Buffalo, NY
Dance/Movement Props

Kelle Bautz

AGES	1-3	3-5	5-10	10-15	15-21	21-
EASILY ACCESSIBLE (under $5.00)						
Tubing/bunting	X	X				
Scarves	X	X	X			X
Shaving cream	X	X	X	X		
Jingle cloth	X	X				X
Flashlight	X	X	X	X		
Hula hoop		X	X	X	X	X
Spotlight (shadowing)	X	X	X	X	X	
Bubble solution	X	X	X	X		
Make-up, face/body		X	X	X	X	X
Balloons		X	X	X	X	X
Stretch ropes			X	X	X	X
Dried beans	X	X				
Contact paper		X	X	X		
Yarn/string			X	X	X	X
Kazoos			X	X	X	X
Musical spoons			X	X	X	X
Feathers		X	X	X		
HOME-MADE/COLLECTABLE						
Texture board	X	X	X	X	X	X
Roller boards		X	X			
Pom poms		X	X	X		
Colored gel masks		X	X	X		
Pillow, large	X	X	X			
Streamer sticks			X	X	X	X
Costumes		X	X	X	X	X
Blindfolds		X	X	X	X	X
Boxes, various sizes/shapes		X X	X			
Plastic pieces, soft			X	X		
SPECIAL ORDER						
Record player/Records	X	X	X	X	X	X
Tumbling mat	X	X	X	X	X	X
Parachute			X	X	X	X
Percussion instruments i.e. bells, drum	X	X	X	X	X	X

Crystal L. Kinda (Mvmt)*
Leslie Hand (Art)

****DANCE/MOVEMENT****

Affective Education
Eberle & Hall, DOK Publishers, New York

And A Time To Dance
N. Canner, Beacon Press, Massachusetts

Children's Dance
American Association for Health, Physical Education & Recreation, National Education Association, Washington, D.C.

Learning Through Movement
B. Rowan, Teachers College Press, Columbia University

More Than Words
H. Mullin, 2353 Duane Street, Los Angeles, California

The Centering Book
B. Rowan, Teachers College Press, Columbia University

To Move, To Learn
K. Witkins, Temple University Press, Philadelphia, Pennsylvania

* Me...Body Awareness/Exceptional Children
* Space....Spatial Awareness/Exceptional Children
* Colors....Color Awareness/Exceptional Children
C. Kinda, DOK Publishers, New York

* The Movement Umbrella ... A complete series of creative, developmental dance/movement experiences (infant-21 years) will be available in Fall of 1980. Order considering developmental level, not just age.
C. Kinda, 248 N. Ellicott St, Williamsville, New York 14221

****ART****

A Way Of Learning
A.B. Neubert, Xavier University Press, Ohio: 1973

Art For All The Children (A creative source book for the impaired child)
F. Anderson, Charles C. Thomas Publishers, Illinois: 1978

Art For Exceptional Children (2nd edition)
D. Uhlin, Iowa: 1972

Art For Preadolescents
A.R. Churchill, McGraw-Hill Publishers, New York: 1970

Creative Art For The Developing Child
C. Cherry, Fearon Publishers, California: 1 79

Creativity, Art and The Young Child
W.L. Brittain, Macmillan Publishing Co, New York: 1979

Teaching Through Art
R.J. Saunders, American Book Co., New York: 1971

The Productive Learning Program
Covington, Davies, Otton, Charles E. Merrill, Ohio: 1972

Understanding Childrens' Art for Better Teaching
Lark-Horovitz, Lewis, Luca, Charles E. Merrill, Ohio: 1967